

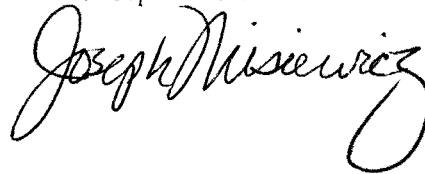
What Are We Listening To?
A study of uses of profanity and
references to sex, drug use, and violence in popular music.

An Honors Thesis (Honors 499)

By

Benjamin Smith

Thesis Advisor
Dr. Joseph Misiewicz

A handwritten signature in black ink that reads "Joseph Misiewicz". The signature is written in a cursive style with a large, looping "J" and a long, sweeping underline.

Ball State University
Muncie, Indiana

December, 2007

December 15, 2007

Abstract

The content in the lyrics of pop songs has long been used in debates over values in American culture. This project aims to analyze the lyrics of a selection of pop songs from 1976, 1986, 1996, and 2006. The focus of the analysis is on the amount of profanity used and the references to sex, drug use, and violence in the lyrics. After comparing and contrasting the results from the songs, the project will examine concerns raised by the findings concerning social responsibility in pop music. The project will consist of a written essay on the topic with an audio reading of project with examples.

Acknowledgements

The author would like to thank Dr. Joseph Misiewicz for his assistance and thoughtful analysis of this project.

As I start this thesis, the song at the top of Billboard's Hot 100 Chart, issue date October 10, 2007, is "Crank That (Soulja Boy)" by an artist named Soulja Boy Tell'em (born DeAndre Wade). In his hit song, Wade sings to his audience to, "Super soak that hoe," and "superman that hoe." From the Urban Dictionary website, to "superman that hoe" means that a man masturbates on a woman's back while she is asleep, and then puts the sheets over her so they will stick to her to create a "cape." The number one song in the nation refers to this action twelve times. The song also refers to a "hoe" twenty-five times. Hoe is a derogatory word used in popular culture to refer to a sexually promiscuous woman. Given the content of the lyrics to the number one song on Billboard's Hot 100, do all of the top songs contain similar content?

My goal in this project is to do a content analysis of the lyrics of pop songs from 2006, 1996, 1986, and 1976. In order to analyze the lyrics of the most popular songs of each decade, I will examine the top ten songs from Billboard's year-end Hot 100 chart from 1976, 1986, 1996, and 2006. I am choosing these charts because Billboard charts are commonly used in the radio industry and widely accepted as a good representation of a song's popularity in the marketplace.

Currently, Billboard charts songs over a year based on the time period from the start of December through the end of November. Billboard's Hot 100 list is based on a mix of sales and airplay during this time. The Hot 100 list reflects accumulated radio and sales points, based specifically on Nielsen data. Nielsen SoundScan measures the sales of physical and digital product, and Nielsen BDS measures radio airplay. Hot 100 airplay is determined by adding up the total number of gross impressions for each week a track is charted.

The focus of the content analysis will be to chart the number of references to sex, drug use, and violence in the lyrics along with the use of profanity. The analysis will look at the unedited versions of the songs on the list, not the radio-edited versions of the songs. I feel that it is more important to examine the lyrics in the form they appear on the CDs the audience purchases. Radio edits for content are not uniform in terms of what does and does not get censored, and sometimes they do a poor job of censoring questionable content. After establishing the totals for these songs, I will track what trends occur and examine social concerns that result from the findings.

Before analyzing the lyrics, I need to clarify what constitutes a reference to sex, drug use, violence, and what words are profane. A sexual reference occurs when the lyrics describe or infer sexual intercourse, or when the lyrics proposition somebody for sexual intercourse. For example, in Paul Simon's "50 Ways To Leave Your Lover," he sings, "She said why don't we just sleep on it tonight." Due to the song's topic of leaving one's lover, and the singer talking to another woman about his situation, I infer "sleeping on it tonight" means that the singer will spend the night with another woman not his lover.

For the lyrics to be a reference to drug use, they need to describe or infer the act of drinking, smoking, or partaking in illegal drug use. In Justin Timberlake's "Sexyback," Timberlake sings the line, "Drinks on me," multiple times. Since he is singing the song as if he is in a club, I assume drinks to mean alcoholic drinks and count it as a reference to drug use; in this case, alcohol use. I recognize that I am assuming, but feel comfortable doing so given the content feel and demographic the song is geared toward.

For a reference to violence, the lyrics have to describe or infer a violent act, resulting in harm to a human being, or call the listener to violence. In "Ridin'," Chamillionaire

haps that, “It’s a full clip and my pistola, send a jacker into a coma.” This infers that if his car were to get carjacked, he would shoot the carjacker into a coma with his gun; so, this would count as a reference to violence.

The FCC’s website states that, “‘Profane language’ includes those words that are so highly offensive that their mere utterance in the context presented may, in legal terms, amount to a ‘nuisance.’” While this hardly produces a list of words that are definitely “profanity,” it gives an interpretation of what makes something profane. In this project I counted any variation of “fuck,” “nigger,” and “God damn” as profane language.

American sociologists have used content analysis methods to demonstrate shifts in popular ideologies of sex, romance, and relationships. B. L. Cooper said, “The attitudes and values portrayed in modern tunes demand the reflective consideration of students because they strike at the heart of the major social and political issues of our time...Likewise, the literary images and linguistic configurations presented in popular lyrics are fascinating as communication vehicles, particularly when they reveal rich patterns of attitudes, values, and beliefs. In short, contemporary songs are invaluable tools for pursuing the twin educational goals of self-knowledge and social analysis” (Shuker, 137).

This content analysis will focus on the top selling and most played songs from the selected years. The selected songs were the most-purchased songs and most heard songs on the radio in their years. This means that these songs reached the largest audience and had the best chance to make an impression on that audience.

While content analysis is a popular method to find meaning in popular music, disadvantages to this form of analysis exist. Due to the judgmental nature of determining

what lyrics are referencing, the results of this project are determined through my individual perspective. Another person reading the same lyrics can determine that those lyrics have a different meaning based on that person's perspective. This does not necessarily mean that either person is wrong in their assessment of the lyrics, but this does reveal how listeners respond differently to the same song.

Another limitation of my research is created by focusing solely on the lyrics. My research only reads and judges the lyrics of the songs. This leaves out analysis of the music, such as melody, rhythm, harmony, and performance. It can be argued that by only reviewing the lyrics by themselves, references can be taken out of context. A major critique of just reviewing the lyrics is that it leaves out analysis of how the audience consumes the product of the song. (Shuker, 137-138). For example, a song could contain a sexual reference but the performance of the song drowns out the lyrics so that the audience can not hear the words, only the sound of the band playing their instruments. If this happens, critics of content analysis will ask, "Do the lyrics contain any importance to the interpretation of the song?"

For the purposes of this project, I recognize the limitations of this type of research. However, I think that a careful study of the lyrics will reveal interesting data that results in serious social concerns for broadcasting music. After breaking down the results, I will explain some of the social concerns the results raise.

For the most part, the lyrics of the 1976 songs were clean. These ten songs contain no references to drug use, calls to violence, or uses of profanity. However, these songs contain seven references to sexual intercourse.

“December 1963 (Oh What A Night)” contained three sexual references: “You know I didn’t even know her name / But I was never gonna be the same / What a lady, what a night!,” “Hypnotizing, mesmerizing me / She was everything I dreamed she’d be / Sweet surrender, what a night!,” and “Seemed so wrong, but now it seems so right / What a lady, what a night!” Wild Cherry’s “Play That Funky Music” referred to the singer “Runnin’ down the one night stands.”

In addition to the references above, “Kiss and Say Goodbye” was about two lovers ending an affair and had one reference, “I guess what we’ve done, oh was wrong.” The Miracles’ “Love Machine” called on the audience to, “let me love you for a little while.” Finally, Paul Simon’s hit inferred a sexual encounter through the lines, “She said why don’t we both just sleep on it tonight / And I believe in the morning you’ll begin to see the light / And then she kissed me and I realized she was probably right.”

The list of songs from 1986 contains fewer references to sexual intercourse than the songs of 1976. Only five references to sexual intercourse exist in the 1986 songs. In addition to the sexual references, the songs of 1986 contained two references to violence and one reference to drug use.

In Survivor’s “Burning Heart” the two references to violence in this group of songs exist: “Two worlds collide / Rival nations / It’s a primitive clash,” and “In the heat of attack / It’s the passion that kills.” Eddie Murphy’s “Party All The Time,” refers to buying champagne in the lyrics, which is the only reference to drug use in 1986. Also, Murphy’s song has a sexual reference in the lyrics, “You never come home at night because you’re out romancin’.” The lyrics to “Broken Wings” also have a sexual reference with, “Baby, I think tonight / We can take what was wrong and make it right.”

Finally, Robert Palmer's "Addicted to Love" contains the remaining sexual references: "A one track mind / You can't be saved," and "Another kiss and you'll be mine," twice.

The songs of 1996 have zero uses of profanity, zero references to drug use, and two references to violence. Bone Thugs-N-Harmony's "The Crossroads" says, "What's up with murder y'all, see my little cousin was hung," and references someone killing a friend of the singer.

While there are hardly any references to violence or drug use or uses of profanity, many sexual references exist in this set of 1996 songs. "Macarena" has two references: "Move with me / Chant with me / And if you're good I'll take you home with me," and "Now come on, what was I supposed to do? / He was out of town and his two friends were so fine." Tracy Chapman sings, "I just want someone to hold me / And rock me through the night," as well as repeating "This youthful heart can love you, and give you what you need," twice in "Give Me One Reason." "The Crossroads" contains one sexual reference with the line, "Then Miss Sleazy set up Eazy to fall, you know why we sinnin'."

In this group the two songs with the most sexual references were Keith Sweat's "Twisted," and Toni Braxton's "You're Making Me High." In this song Braxton sings of what a lover makes her think about, and she sings: "I can imagine you / Touching my private parts," "The very thought of you / Makes me want to get undressed," "I want to feel your heart and soul inside of me / Let's make a deal you roll, I lick / And we can go flying into ecstasy," and "Moonlights, with you there beside me / All night, doin' it again and again," three times. In "Twisted" each of these lines is repeated five times, "(You

know you are my lover) You know you want my lovin' baby," and "(I know I got what you need) I got what you need right here baby."

The songs of 2006 contain more references to sex, drug use, and violence than the other three decades' songs combined. These songs also contain more uses of profanity than the other three decades' songs combined. The songs of 2006 totaled 43 sexual references, 12 references to drug use, nine uses of profanity, and four references to violence.

In Nelly Furtado and Timbaland's "Promiscuous," the singers go back-and-forth flirting with each other, hoping to spend the night together. They sing the following lines: "You might be the type if I play my cards right / I'll find out by the end of the night / You expect me to just let you hit it / But will you still respect me if you get it?," "Baby we can keep it on the low / Let your guard down ain't nobody gotta know / If you wanna girl I know a place we can go," and "I can see you with my t-shirt on / I can see you with nothing on feeling all of me before you bring that on." In the chorus they also go back-and-forth describing how they want each other with the lines: "I'm all alone / And it's you that I want," "You already know / That I'm all yours / What are you waiting for?," "You're driving me crazy / The way you're making me wait," and "You know what I want / And I got what you need."

Another song with many sexual references in it is Sean Paul's "Temperature." In this track Paul sings about how he is going to "give it to...to all girls." Also, the lyrics talk about it being time to make a baby, needing to test the mattress out, how he has "got the remedy to make you de-stress out," and how "you don't want no man wey can't turn you on." In the last verse of the song, Paul tells the female he is singing to to "just park it

right here, keep it undercover.” In the chorus of the song, Sean Paul sings, “Gal I got the right tactics to turn you on, and girl I wanna be the papa. You can be the mom,” six times. In total, “Temperature” has twelve sexual references.

After “Promiscuous” and “Temperature,” the song with the next highest total of sexual references is Beyonce’s “Check On It.” This track contains seven sexual references. In this song Beyonce is singing to a male to check her out as she dances, but these lines go beyond checking out a dancer: “If you don’t go braggin’ / I might let you have it,” “I’m sure that I can please you / But first I gotta read you,” “I can tell you wanna taste it,” “I like my men patient, more patient / Your take might get you in more places / You can’t be abrasive / You have to know what pace is,” and “If I let you get up on it / You got to make a promise / That you gon’ put it on me / Like no one’s put it on me / Don’t bore me, just show me / All men talk but don’t please / I can be a tease / But I really want to please you.”

The remaining seven references are in the songs “Ridin’,” “Sexyback,” and “Hips Don’t Lie.” In “Ridin’” Chamillionaire sings that he is, “Just tryin’ bone, ain’t tryin’ to have no babies,” and “bookin’ my phone, findin’ a chick I wanna bone.” Justin Timberlake twice sings, “Dirty babe, you see these shackles / Baby I’m your slave / I’ll let you whip me if I misbehave.” Finally, Shakira sings, “Como se llama, bonita, mi casa, su casa,” which translates in to the pickup line, “What’s your name beautiful? My house or your house?”

The nine uses of profanity are in the songs “Ridin’,” “Sexyback,” and “You’re Beautiful.” The most uses in one song are the six uses in “Ridin’.” In this song, the lyrics contain three uses of a form of “nigger,” two uses of “fuck,” and a use of “holy shit.” The

lyrics to “Sexyback” contain two uses of “motherfuckers,” and the lyrics to “You’re Beautiful” contain one use of “fucking.”

The twelve references to drug use are in the two songs “Sexyback” and “Ridin’.” “Sexyback” has three references to drug use, and “Ridin’” has the other nine references. The references in “Ridin’” deal with drinking alcohol and smoking marijuana while driving. The references in “Sexyback” refer to drinking alcohol at a club.

All four references to drug use reside in the lyrics of “Ridin’.” These lyrics represent the four references: “It’s a full clip and my pistolla, send a jacker into a coma,” “We packin’ something and what we have for um / We’ll have a nigga locked up in a maximum, security cell,” “I got heat / glock, glock shots to the block, we creep creep / Pop pop hope cops don’t see me,” and “Keep a gun a car.” Each of these lyrics refers to being armed and/or using firearms.

After analyzing the songs from each decade, these are the results:

	1976	1986	1996	2006	TOTAL
Sexual References	7	5	23	41	76
Drug Use References	0	1	0	12	13
Violence References	0	2	2	4	8
Uses of Profanity	0	0	0	9	9

With regard to any social responsibility issues, first one must understand who the audience to these lyrics is. Billboard Hot 100 airplay is characterized as Pop Contemporary Hit Radio (CHR) by Arbitron, the industry leader in radio statistics. The audience of Pop CHR radio stations is the second youngest with an average age of 27. 24.4% of the audience are 12 to 17 years old, 23.9% are 18 to 24 years old, and 23.6%

are 25 to 34 years old. This means that almost half of the radio audience is younger than 25 years and over 70% are under 35 years old. The radio format that plays these songs the most is heavily listened to by teens. The teen composition for this format is the second highest of any format (Radio 27).

Since the demographic for this music is young, should society be concerned with the growing number of sexual references? A study by Rand Corporation, a nonprofit think tank, was published in *Pediatrics* in 2006 concluded that listening to music with degrading sexual lyrics is related to advances in a range of sexual activities among adolescents. Teens that listen to songs with degrading sexual lyrics were almost twice as likely to initiate sexual intercourse and progress in their noncoital activity (Dirty). The study also noted that listening to nondegrading sexual lyrics was unrelated to changes in the participants' sexual behavior. The study classified lyrics as degrading if they depicted sexually insatiable men pursuing women valued only as sex objects (Barry 437).

Early initiation of intercourse and related activities can lead teens to experience risky sexual behavior and sexual regret. By the time young people reach 12th grade, three of five students in the United States have engaged in sexual intercourse. A 2003 national survey suggests that two-thirds of sexually experienced teens wish they had waited longer to have intercourse. Since some youth begin sexual activity before they are prepared for the circumstances or to practice responsible behavior in their relationship, unplanned pregnancies and STDs are more common among those who begin sexual activity earlier (Barry 430).

One of the ways the lyrics have changed from 1976 to 2006 is the directness of the lyrics in regards to sex. For example, "December 1963" is about the singer's one night

stand with somebody, but the lyrics never directly mention having sex. In 2006 “Check On It” is about the singer wanting the attention of a guy at a club. The lyrics to that song suggest a one night stand, but they are much more direct. Beyonce sings, “If I let you get up on it / You got to make a promise / That you gon’ put it on me / Like no one’s put it on me.” In addition to the number of sexual references increasing, they are becoming easier to identify for the audience.

Social cognitive theory says that people learn how to perform new behaviors by observing others and will imitate the behaviors they have observed insofar as those behaviors are perceived to have functional value (Barry 431). Based on this theory, teens are able to learn about new sexual behaviors through the music they are listening to on the radio. With sexual references becoming more direct, it is becoming easier for teens to process and understand what they hear in music lyrics. Since teens hear these sexual references on the radio, teens become more accepting of sex as a normal action in life. While sex can be part of a healthy lifestyle for adults, many teens engage in unhealthy sexual actions or have sex in relationships that do not foster responsible behavior (Barry 431). David Walsh, a psychologist who heads the National Institute on Media and the Family, agrees with the study’s results. He said, “It’s not surprising that a kid with a heavier diet of that (sexually arousing lyrics)...would be at greater risk for sexual behavior,” (Dirty).

Another important distinction in regards to sexual references is the number of references to casual sex versus the number of references to committed sex. Of the songs in 1996 and 2006 with sexual references, many of the songs focus on casual sex. None of the songs in 2006 with sexual references refer to sex in the context of a committed

relationship. In 1996, “Give Me One Reason” and “Twisted” both refer to sex in the context of a relationship. However, “Macarena” and “The Crossroads” both refer to casual sex, while the lyrics to “You’re Makin’ Me High” are difficult to determine whether the sex is casual or committed.

When it comes to taking action about offensive or dangerous lyrics, the public usually looks towards three types of options: government regulation, industry censorship, and/or record labeling. Some people also look for parental intervention to solve social responsibility issues (Christenson 226).

The most effective government regulation to offensive music has been in regulating “indecent” broadcasting (Christenson 232). The landmark Supreme Court case in regulating “indecent” broadcasting is the 1978 *FCC v. Pacifica* case. The Court upheld the Federal Communication Commission’s action of issuing an official reprimand against a Pacifica radio station for broadcasting a George Carlin monologue. In the monologue Carlin repeated uttered “the original seven words” that could never be said on television: “shit, piss, fuck, cunt, cocksucker, motherfucker and tits.” The Court’s definition of “indecent” language is “language that describes, in terms patently offensive as measured by community standards for the broadcast medium, sexual or excretory activities or organs,” (Christenson 232, Obscenity). Since this ruling, the FCC has taken an active role against indecent broadcasting, sometimes resulting in large fines for offending broadcasters.

When it comes to government regulation, government censorship of music has not stood up to judicial review. Censorship of certain music has been based on establishing a song and its lyrics as “obscene.” The problem for proponents of banning sexually explicit

music lyrics is making the lyrics stand up to the guidelines set in the 1973 Supreme Court case of *Miller vs. California*. In this case the Supreme Court established a three-pronged test to determine if a work is legally “obscene”: The average person, applying contemporary community standards, would find that the work, taken as a whole, appeals to the prurient interest; the work depicts or describes in a patently offensive way, sexual conduct specifically defined by the applicable state law; and the work, taken as a whole, lacks serious literary, artistic, political or scientific value. Often only a few words in a given song contain the offensive language. Then, the Court requires a graphic description of the sexual activity for the work to fail the second prong. Finally, the third prong of the test is the hardest fail because the Court has a very broad and forgiving application to this standard (Christenson 227-228). While the lyrics in pop songs have been evolving, the FCC rules and guidelines have remained the same since these rulings in 1973 and 1978. The FCC established no new rules or guidelines during this study.

On the other hand, the Supreme Court has never taken an absolutist view of the First Amendment. Also, the government has been able to act in the interest of protecting minors. So, the government is left in a position where it can regulate media that is deemed potentially harmful to children, but it can not censor the material. Examples of this type of regulation include banning the sale of certain media to underage consumers. In order to enact this sort of ban, the ban “must be clear on what is being banned and on what basis, it must not extend to forms of expression outside the scope of its original intent, and it must not restrict unreasonably the rights of adults,” (Christenson 228). Another view of selling restrictions argues that retailers are less likely to stock products that are banned since the potential market has been diminished.

Since government is unable to regulate what media is available for sale to adults, some advocates believe that more industry self-regulation is needed. The decision on what bands get signed and promoted, what music is released to radio, and what art makes its way onto album covers is largely controlled by a company's profit motive. What will sell to the youth market is what generally gets signed, promoted, and released to that demographic (Christenson 234).

Even though profit margins drive many of these decisions, a sense of public responsibility can drive these decisions. For example, the retail chain Wal-Mart chooses not to sell CDs that have been labeled for explicit content. Their corporate policy on this is: "Wal-Mart will not stock music with parental guidance stickers. While Wal-Mart sets high standards, it would not be possible to eliminate every image, word or topic that an individual might find objectionable. And the goal is not to eliminate the need for parents to review the merchandise their children buy. The policy simply helps eliminate the most objectionable material from Wal-Mart's shelves," (Harper). While opponents of this policy label it censorship, Wal-Mart defends its policy by calling it customer service.

In response to Wal-Mart's policy, record labels often produce two separate albums: one that can be sold in Wal-Mart, one that can be sold in other stores without a similar, strict policy. Imagine the effect on our society if all retailers were to adopt Wal-Mart's plan of only selling music without explicit lyrics. Could we see a society in which the growing number of blunt references to sex begins to decrease back to the level of 1986? Could we see a smaller number of adolescents having sex before they are ready? While this scenario is unrealistic, because for all retailers to adopt this policy the market

desiring to purchase this explicit material would have to disappear, our society could see many benefits from enacting a nationwide policy like Wal-Mart's.

The most well-known form of industry self-regulation comes in the form of "Parental Advisory" labels. The Recording Industry Association of America announced an agreement to identify blatantly explicit lyrics with a parental warning label in 1985. This action was spurred by the Parents' Music Resource Center, led by Tipper Gore and Susan Baker, garnering national attention on the perceived threat of sexually explicit, violent, and otherwise offensive music. The labeling of records as explicit is controlled by the music companies themselves. The music company that produces and distributes the music decides if it explicit and warrants being labeled (Christenson 237).

This event in 1985 could explain why the songs analyzed from 1986 contained very few references to sex, drug use, and violence. Society was being alerted and concerned to the potential threats of explicit lyrics. As a result, the songs that were being played on the radio and bought the most were more likely to represent mainstream, conservative values.

Because the PMRC was arguing that labels were being inconsistently applied to music, the government threatened the music industry in 1990 to improve the labeling system or have the government take control of it. As a result, the RIAA beefed up their labeling effort. This included the creation of a standardized message: "Parental Advisory: Explicit Lyrics (or Content)," (Christenson 237-238).

One major question resulting from the labeling of CDs is whether it actually sells more copies of the labeled CD. Does labeling the CD turn it into a type of forbidden fruit that kids have to have, or does the label make the CD somehow tainted?

First formulated by Jack Brahm, reactance theory says that “when an individual is threatened with the loss of free choice, he or she is motivated to restore that freedom, usually with the result of wanting the proscribed choice even more,” (Christenson 240). Applied to music labeling, this viewpoint argues that when parents threaten taking away a choice from children, children will respond by wanting more of that choice. So, if a record is labeled with explicit content and the parent refuses to let the child have the record, the child will try harder to get the record than if the record was never labeled in the first place. This argument is aided by research that shows adolescents’ sometimes rebellious behavior towards parental authority (Christenson 240).

On the other side of the forbidden fruit argument, some believe that labeling drives adolescents away from purchasing labeled music. If labeling occurs only on the most offensive materials in the marketplace, labels would then be used as a branding mechanism. In theory, this would put labeled records outside the mainstream of adolescent culture. Since adolescents feel a strong desire to conform to the mainstream, these branded albums would be placed outside the mainstream and outside of mass adolescent consumption (Christenson 240).

While this theory is logical, this theory does not operate in reality. The problem with music labeling is the lack information associated with applying the label. Record companies unilaterally decide what products get branded with label, and these companies do not share what criteria goes into deciding which products get labeled and which products do not. This assumes that record companies have established criteria for determining what products get labeled. For example, Frank Zappa’s 1985 album *Jazz From Hell* was labeled, even though it is an instrumental album with no lyrics.

In order to make substantial progress in the marketplace, the parental advisory label needs an overhaul. The recording industry needs to establish guidelines for what makes a product contain “explicit lyrics.” Currently, one can argue that placing a parental advisory sticker on an album is a marketing decision instead of a decision based on the content of the product. If the purpose of a parental advisory label is to inform the parents of the content of an album, the record companies need to establish what the label means. Establishing certain criteria for the nature and number of references to sex, drug use, violence and the use of profanity would be a good start for the industry to take to bring relevancy to its parental advisory label.

After shock jock Don Imus’s controversial comments in April 2007 about the Rutgers’ women’s basketball team, public debate rose on what should be considered too vulgar for broadcast media. As a result of this debate, the public reinvigorated the debate on the lyrical content of rap and hip-hop songs. Parts of society feel that hip-hop and rap songs are the worst offenders when it comes to explicit content. As seen in this research, “Ridin’,” a rap song, was the only song to contain at least one use of profanity and one reference each to sex, drug use, and violence.

Soon after the public debate gained a renewed interest, hip-hop mogul Russell Simmons declared through his Hip-Hop Summit Action Network that he thinks “bitch,” “ho,” and “nigger” should be considered “extreme curse words” and banned from the airwaves. In media interviews Simmons said, “This is a first step. It’s a clear message and a consistency that we want the industry to accept for more corporate responsibility,” (Simmons). While Simmons’ comments have not drawn action from radio companies yet, his comments are worth examining.

While Simmons' declaration could be viewed as an attack on free-speech rights, he does not view his suggestion as censorship. In a joint statement with Benjamin Chavis, the network's executive director, Simmons and Chavis say, "Our discussions are about the corporate social responsibility of the industry to voluntarily show respect to African-Americans and other people of color, African-American women and to all women in lyrics and images," (Simmons). This view is based on the belief that freedom of expression comes with responsibility. Simmons' view is saying that record companies should have the responsibility to keep harmful stereotypes of African-Americans and women out of the broadcast marketplace.

Going back to the previous point on establishing what the parental advisory label means, American society needs to help the recording industry in determining what "explicit content" really is. Simmons' call to action is a good example of how parts of society can start the conversation on what society deems acceptable. These conversations are the ones the industry needs to welcome and challenge in order to establish what is responsible for broadcast, and what is responsible for the market.

While government regulations, industry self-regulation, and labeling can help offset the potential harm from overly sexual or profane lyrics, Christenson and Roberts argue that citizens and parents must assume the pivotal role (Christenson 246). Yvonne K. Fulbright, a New York-based sex researcher and author, says this about the importance of the home environment: "A healthy home atmosphere is one that allows a child to investigate what pop culture has to offer and at the same time say 'I know this is a fun song but you know that it's not right to treat women this way or this isn't a good person to have as a role model,'" (Dirty).

In my personal view, in the end the ultimate responsibility for any action lays with the individual. For a minor, the next level of responsibility rests with the parents, since they hold the most important educational role in a child's life. The household should be held most accountable for teaching adolescents what values should be desired, what values should not be desired, and explaining the meaning in pop culture. After leaving the household, the industry's responsibility for releasing products becomes important. I do not believe the industry should only produce and sell products that promote wholesome values, but I do believe the industry should do a better job of identifying the contents of their products.

Through my research into the music lyrics of the top ten songs of 1976, 1986, 1996, and 2006, I recorded a growing trend in the use of profanity and references to sex, drug use, and violence. The growth in the references to sex provided the biggest concern in the context of social responsibility. Since music is highly important to the lives of adolescents, the content in music can cause them to act in certain ways. For example, research shows that adolescents listening to music with degrading sexual lyrics were twice as likely to engage in initiating sexual intercourse and progress in their noncoital activity. If music has this power, then some amount of social responsibility lies with the music industry, government, and parents when it comes to dealing with explicit lyrics. I believe that the government and the music industry should work together to better define the application of parental advisory labels, because currently there is no public criteria for what is worthy of being labeled. Also, I believe that the highest responsibility lies within the household for teaching adolescents the meaning and values behind pop culture and what is desirable in society.

Billboard's 1976 Year End Top Ten:

1. *Silly Love Songs*, Wings
2. *Don't Go Breaking My Heart*, Elton John and Kiki Dee
3. *Disco Lady*, Johnnie Taylor
4. *December 1963 (Oh What A Night!)*, Four Seasons
5. *Play That Funky Music*, Wild Cherry
6. *Kiss and Say Goodbye*, Manhattans
7. *Love Machine (Part 1)*, The Miracles
8. *50 Ways To Leave Your Lover*, Paul Simon
9. *Love Is Alive*, Gary Wright
10. *A Fifth of Beethoven*, Walter Murphy and the Big Apple Band

Billboard's 1986 Year End Top Ten:

1. *That's What Friends Are For*, Dionne Warwick
2. *Say You, Say Me*, Lionel Richie
3. *I Miss You*, Klymaxx
4. *On My Own*, Patti LaBelle and Michael McDonald
5. *Broken Wings*, Mr. Mister
6. *How Will I Know*, Whitney Houston
7. *Party All The Time*, Eddie Murphy
8. *Burning Heart*, Survivor
9. *Kyrie*, Mr. Mister
10. *Addicted To Love*, Robert Palmer

Billboard's 1996 Year End Top Ten:

1. *Macarena*, Los Del Rio
2. *One Sweet Day*, Mariah Carey featuring Boyz II Men
3. *Because You Loved Me*, Celine Dion
4. *Nobody Knows*, The Tony Rich Project
5. *Always Be My Baby*, Mariah Carey
6. *Give Me One Reason*, Tracy Chapman
7. *The Crossroads*, Bone Thugs-N-Harmony
8. *I Love You Always Forever*, Donna Lewis
9. *You're Makin' Me High*, Toni Braxton
10. *Twisted*, Keith Sweat

Appendix IV

Billboard's 2006 Year End Top Ten

1. *Bad Day*, Daniel Powder
2. *Temperature*, Sean Paul
3. *Promiscuous*, Nelly Furtado featuring Timbaland
4. *You're Beautiful*, James Blunt
5. *Hips Don't Lie*, Shakira featuring Wyclef Jean
6. *Unwritten*, Natasha Bedingfield
7. *Crazy*, Gnarls Barkley
8. *Ridin'*, Chamillionaire featuring Krayzie Bone
9. *Sexyback*, Justin Timberlake
10. *Check On It*, Beyonce featuring Slim Thug

Appendix V – 1976 Billboard Top Ten Lyrics

Wings

Silly Love Songs

You'd think that people
Would have had enough
Of silly love songs
I look around me and I see it isn't so
Some people wanna fill the world
With silly love songs
And what's wrong with that?
I'd like to know
'Cause here I go again
I love you, I love you
I love you, I love you

I can't explain the feeling's plain to me
Can't you see?
Ah, she gave me more,
She gave it all to me now can't you see?
What's wrong with that?
I need to know
'Cause here I go again
I love you, I love you

Love doesn't come in a minute
Sometimes it doesn't come at all
I only know that when I'm in it
It isn't silly, love isn't silly,
Love isn't silly at all

How can I tell you about my loved one?
How can I tell you about my loved one?
How can I tell you about my loved one?
(I love you)
How can I tell you about my loved one?
(I love you)

I love you, I love you

I love you, I love you
(I can't explain the feelings plain to me, said can't you see?
Ah he gave me more he gave it all to me, said can't you see)
(repeat 3 more times)

You think that people would have had enough of silly love songs
I look around me and I see it isn't so

Appendix V – 1976 Billboard Top Ten Lyrics

Oh no!
Some people wanna fill the world with silly love songs
And what's wrong with that?

Elton John and Kiki Dee *Don't Go Breaking My Heart*

Don't go breaking my heart
I couldn't if I tried
Oh, Honey if I get restless
Baby you're not that kind

Don't go breaking my heart
You take the weight off of me
Oh, Honey when you knock on my door
I gave you my key

Nobody knows it
But when I was down
I was your clown
Nobody knows it
Right from the start
I gave you my heart
Ohhhhhhhh Ho
I gave you my heart

So don't go breaking my heart
I won't go breaking your heart
Don't go breaking my heart

And nobody told us
'Cause nobody showed us
And now it's up to us babe
Wow, I think we can make it

So don't misunderstand me
You put the light in my life
You put the sparks to the flame
I've got your heart in my sights

Ooo, nobody knows it
But, when I was down
Ooo, I was your clown
Nobody knows it
Right from the start

Appendix V – 1976 Billboard Top Ten Lyrics

I gave you my heart
Ohhhhh Ho
I gave you my heart

So don't go breaking my heart
I won't go breaking your heart
Don't go breaking my heart

Nobody knows it
When I was down
I was your clown
Nobody knows it
Right from the start
I gave you my heart
I gave you my heart

Don't go breaking my heart
I won't go breaking your heart (don't go breaking my, don't go breaking my)
Don't go breaking my heart (don't go breaking my, don't go breaking my)
I won't go breaking your heart (don't go breaking my, don't go breaking my)
Don't go breaking my heart (don't go breaking my, don't go breaking my)
I won't go breaking your heart

Johnnie Taylor *Disco Lady*

Shake it up, shake it down
Move it in, move it round, disco lady
Move it in, move it out, move it in round about, disco lady
Shake it up, shake it down
Move it in, move it around, disco lady
Well, hey sexy lady
Said I like the way you do your thang
Lord have mercy girl
You dance so fine and you're right on time
Girl you ought to be on T.V., on Soul Train
When you get the groove there ain't no stoppin'
Just can't help it, but I'm finger poppin'
Shake it up, shake it down, move it in, move it round, disco lady
Move it in, move it round, move it in, round about, disco lady
Shake it baby shake it, baby shake your thang
Shake it baby shake it, baby shake your thang

You've got me groovin'
I feel like movin'

Appendix V – 1976 Billboard Top Ten Lyrics

You've got me movin'
Can't sit still I'm groovin' (I like that funky stuff)
Shake it up, shake it down, move it in, move it around, disco lady
Move it in, move it out
Shove it in round about, disco lady
Hey, sexy lady
Girl, you drive me crazy
You dance so fine and your right on time
Girl, you driving me out of my mind, ya
If it wasn't for the girl sittin' next to me
I'd jump right up and outta my seat you see
You got me hyp-no-tized, so mes-mor-ized
Girl, your movin' me
Girl your groovin' me

Shake it up, shake it down
Move it in, move it round, disco lady, ya
Move it in, move it out, shove it in round about, disco lady
Hey, you got me so set here in this discotech
Girl, you're movin' me
Girl, you're groovin' me

Shake it baby shake it, baby shake your thang

Four Seasons

December 1963 (Oh What A Night!)

Oh, what a night, late December back in '63
What a very special time for me
As I remember what a night!

Oh what a night,
You know I didn't even know her name
But I was never gonna be the same
What a lady, what a night!

Oh, I got a funny feeling when she walked in the room
And my, as I recall it ended much too soon

Oh what a night,
Hypnotizing, mesmerizing me
She was everything I dreamed she'd be
Sweet surrender, what a night!

I felt a rush like a rolling bolt of thunder

Appendix V – 1976 Billboard Top Ten Lyrics

Spinning my head around and taking my body under

(Oh what a night!)

Oh, I got a funny feeling when she walked in the room
And my, as I recall it ended much too soon

Oh what a night,
Why'd it take so long to see the light?
Seemed so wrong, but now it seems so right
What a lady, what a night!

I felt a rush like a rolling bolt of thunder
Spinning my head around and taking my body under

(Oh what a night!)

I felt a rush like a rolling bolt of thunder
Spinning my head around and taking my body under
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit
Oh what a night! Doo dit doo dit dit doo dit doo dit dit

Wild Cherry

Play That Funky Music

Hey, do it now, Yay hey!

Yeah, once I was a funky singer,
Playing in a rock & roll band,
I never had no problems, yeah
Runnin' down the one night stands
And everything around me, yeah
Got to stop to feeling so low,
And I decided quickly, yes I did
To disco down and check out the show

Appendix V – 1976 Billboard Top Ten Lyrics

CHORUS

Yeah they were dancing and singing and movin' to the groovin',
Then just when it hit me somebody turned around and shouted
Play that funky music white boy, play that funky music it right,
Play that funky music white boy, lay down the boogie
And play that funky music till ya die.

Till ya die, yeah
Oh, till ya die

I tried to understand this, I thought that they were out of their minds
How could I be so foolish (how could I), to not see I was the one behind
So still I kept on fightin', well losin' every step of the way (what'd you do?)
I said I must go back there (I got to go back) and check to see if things still the same

CHORUS (Come on, play some electrified funky music!) solo

Hey now wait a minute!

Now first it wasn't easy, changing rock & roll and minds
Things were getting shaky, I thought I'd have to leave it behind,
Now its so much better, (its so much better) I'm funk' out in everyway
But I'll never loose that feeling, (you no I won't) of how I learnt my lesson that day.

CHORUS

They shouted
Play that funky music (play that funky music)
Play that funky music (You gotta keep on playin' funky music)
Play that funky music (play that funky music)
Play that funky music (Comon and take it higher now)
Play that funky music white boy.... (fades out)

Manhattans

Kiss and Say Goodbye

This has got to be the saddest day of my life
I called you here today for a bit of bad news
I won't be able to see you anymore
Because of my obligations, and the ties that you have
We've been meeting here everyday
And since this is our last day together
I wanna hold you just one more time
When you turn and walk away, don't look back
I wanna remember you just like this

Appendix V – 1976 Billboard Top Ten Lyrics

Let's just kiss and say goodbye

I had to meet you here today
There's just so many things to say
Please don't stop me 'til I'm through
This is something I hate to do
We've been meeting here so long
I guess what we've done, oh was wrong
Please darlin', don't you cry
Let's just kiss and say goodbye (Goodbye!)

Many months have passed us by
(I'm gonna miss you)
I'm gonna miss you, I can't lie
(I'm gonna miss you)
I've got ties, and so do you
I just think this is the thing to do
It's gonna hurt me, I can't lie
Maybe you'll meet, you'll meet another guy
Understand me, won't you try, try, try, try, try, try, try
Let's just kiss and say goodbye (Goodbye!)

Hmmmm
(I'm gonna miss you)
I'm gonna miss you, I can't lie
(I'm gonna miss you)
Understand me, won't you try
(I'm gonna miss you)
It's gonna hurt me, I can't lie
(I'm gonna miss you)
Take my handkerchief and wipe your eyes
(I'm gonna miss you)
Maybe you'll find, you'll find another guy
(I'm gonna miss you)
Let's kiss and say goodbye, pretty baby
(I'm gonna miss you)
Please, don't you cry
(I'm gonna miss you)
Understand me, won't you try
(I'm gonna miss you)
Let's just kiss and say goodbye

Appendix V – 1976 Billboard Top Ten Lyrics

The Miracles

Love Machine (Part 1)

Oh, yeah....

[Chorus:]

(I,I,) I'm just a love machine and I won't work for nobody but you

(I,I) I'm just a love machine

A hugging kissing fiend

[Verse # 1]

I think it's high time you knew

Whenever I think of you

My mind blows a fuse

When I lookin' your eyes

My meter starts to rise

And I become confused

My motor cranked electric goes

When I'm sitting next to you

Electricity starts to flow

And my indicator starts to glow

[Repeat chorus]

[Verse#2]

I'm gentle as a lamb

I'm not that hard to program

There's no way that you can lose

Chassis fits like a glove

I've got a button for love

That you've got to use (push it push it baby)

If you look into my power

I am sure you can find out how

To turn me on just set my dial

And let me love you for a little while ooooooh

[Repeat chorus]

La... La la la la..... La la la la..La la La la la la la..La la la....La la laaaaaaaa

Push it push it baby, yeah.....ah, ah

[Repeat chorus]

Appendix V – 1976 Billboard Top Ten Lyrics

Paul Simon

50 Ways To Leave Your Lover

The problem is all inside your head she said to me
The answer is easy if you take it logically
I'd like to help you in your struggle to be free
There must be fifty ways to leave your lover

She said it's really not my habit to intrude
Furthermore I hope my meaning won't be lost or misconstrued
But I'll repeat myself, at the risk of being crude
There must be fifty ways to leave your lover
Fifty ways to leave your lover

(Chorus:)

Just slip out the back, Jack
Make a new plan, Stan
You don't need to be coy, Roy
Just get yourself free.
Oh, hop on the bus, Gus
Don't need to discuss much
Just drop of the key, Lee
And get yourself free

Oeh, slip out the back, Jack
Make a new plan, Stan
You don't need to be coy, Roy
Y' just listen to me.
Hop on the bus, Gus
You don't need to discuss much.
Just drop of the key, Lee
And get yourself free

She said it grieves me so to see you in such pain
I wish there was something I could do to make you smile again
I said I appreciate that, and would you please explain about the fifty ways

She said why don't we both just sleep on it tonight
And I believe in the morning you'll begin to see the light
And then she kissed me and I realized she probably was right
There must be fifty ways to leave your lover
Fifty ways to leave your lover

(repeat chorus)

Gary Wright

Love Is Alive

Well I think it's time to get ready
To realize just what I have found
I have lived only half of what I am
It's all clear to me now.

Chor:

My heart is on fire
My soul's like a wheel that's turnin'
My love is alive, my love is alive...

There's somethin' inside
That's makin' me crazy
I'll try to keep it together
Cos what I say may not happen the same way
Now could be forever.

Chor:

Bridge:

My love is alive, ooh my love is alive...

There's a mirror movin' inside my mind
Reflectin' the love that you shine on me
Hold on now to that feelin'
Let it flow... let it grow.

Chor:

Bridge:

Walter Murphy and the Big Apple Band

A Fifth of Beethoven

Instrumental Song – no lyrics

Dionne Warwick

That's What Friends Are For

And I never thought I'd feel this way
And as far as I'm concerned
I'm glad I got the chance to say
That I do believe I love you

And if I should ever go away
Well then close your eyes and try
To feel the way we do today
And then if you can remember ...

Keep smiling, keep shining
Knowing you can always count on me, for sure
That's what friends are for
For good times and bad times
I'll be on your side forever more
That's what friends are for

Well you came and opened me
And now there's so much more I see
And so by the way I thank you

And then for the times when we're apart
Well then close your eyes and know
These words are coming from my heart
And then if you can remember ...

Keep smiling, keep shining
Knowing you can always count on me, for sure
That's what friends are for
In good times and bad times
I'll be on your side forever more
That's what friends are for

Keep smiling, keep shining
Knowing you can always count on me, for sure
That's what friends are for
For good times and bad times
I'll be on your side forever more
That's what friends are for

Keep smiling, keep shining
Knowing you can always count on me, for sure
That's what friends are for

Appendix VI – 1986 Billboard Top Ten Lyrics

For good times and bad times
I'll be on your side forever more
That's what friends are for
(*That's what friends are for*)

Lionel Richie

Say You, Say Me

(Chorus:)

Say you, say me; say it for always
That's the way it should be
Say you, say me; say it together
Naturally

I had a dream I had an awesome dream
People in the park playing games in the dark
And what they played was a masquerade
And from behind the walls of doubt a voice was crying out

Say you, say me... (Chorus)

As we go down life's lonesome highway
Seems the hardest thing to do is to find a friend or two
A helping hand - Someone who understands
That when you feel you've lost your way
You've got some one there to say "I'll show you"

(Chorus)

So you think you know the answers - Oh no
'Cause the whole world has got you dancing
That's right - I'm telling you
It's time to start believing - Oh yes
Believing who you are: You are a shining star

(Chorus)

Say it together... naturally.

Klymaxx

I Miss You

Thought I heard your voice yesterday
Then I turned around to say that I loved you

Appendix VI – 1986 Billboard Top Ten Lyrics

Then I realized
That it was just my mind
Playing tricks on me....

It seems colder lately at night
And I try to sleep with the lights on
Everytime the phone rings
I pray to God it's you
I just can't believe (just can't believe)
That we're through...

CHORUS

I miss you (I miss you...)
There's no other way to say it
And I, and I can't deny it.
I miss you (I miss you...)
It's so easy to see
I miss you and me.....

Is it done and over this time?
Have we really changed our minds?
But it's our first love...
All the feelings that we used to share...
I refuse to believe that you don't care.

CHORUS

I miss you (I miss you...)
There's no other way to say it
And I, and I can't deny it.
I miss you (I miss you...)
It's so easy to see
I miss you and me.....

I've got to gather my senses together (Gather)
I've been through worse kinds of weather
If it's over now (over now)
Be strong (be strong)
I can't believe that you're gone...
I've got to carry on.

CHORUS

I miss you (I miss you...)
It's driving me crazy
I don't want to live without you.
I miss you (I miss you...)
It's so easy to see

Appendix VI – 1986 Billboard Top Ten Lyrics

I miss you and me.....

Patti LaBelle and Michael McDonald

On My Own

PL: So many times, we said it was forever
Said our love would always be true
Something in my heart always knew
I'd be lying here beside you

PM: On my own, on my own, on my own

MM: So many promises never should be spoken
Now I know what loving you cost
Now we're actually talking divorce
And we weren't even married

PL: On my own, once again now, one more time, by myself

PL: No one said it was easy, nooooooooooooo

MM: But it once was so easy

PL: Well I believe

MM: I believe

PL: In love (MM: In love)

PL: Now here I stand

PM: I wonder why

PL: Whooooo

PL: I'm on my own, why did it end this way
This wasn't how it was supposed to be
I wish that we could do it all again

MM: So many times, I know I could have told you
Losing you it cut like a knife, hey
You walked out and out with my life
I don't wanna live without you

MM: On my own

PL: (This wasn't how it was supposed to end)

MM: On my own

PL: I wish that we could do it all again

MM: On my own

PL: I never dreamed I'd spend one night alone

PL: By my self

Appendix VI – 1986 Billboard Top Ten Lyrics

PL: On my own

MM: (I've got to find out where I belong again)

PL: On my own

MM: I've got to learn to be strong again

PL: On my own

MM: I never dreamed I'd spend one night alone

By my self

PL: I've got to find out what was wrong again

MM: My heart is saying that it's time again

PL: I have faith that I would shine again

PM: I have faith in me

MM: (By myself..., by myself)

PL=Patti Labelle, MM=Michael McDonald, PM=Both

Mr. Mister

Broken Wings

Baby, don't understand

Why we can't just hold on to each other's hands

This time might be the last I fear

Unless I make it all too clear

I need you so (oooh)

Take these broken wings

And learn to fly again, learn to live so free

When we hear the voices sing

The book of love will open up and let us in

Take these broken wings

Baby, I think tonight

We can take what was wrong and make it right (mmm)

Baby, it's all I know

That you're half of the flesh and blood that makes me whole

I need you so

So take these broken wings

And learn to fly again

Learn to live so free

When we hear the voices sing

The book of love will open up and let us in

Take these broken wings

Appendix VI – 1986 Billboard Top Ten Lyrics

You got to learn to fly
Learn to live love so free
And when we hear the voices sing
The book of love will open up and let us in (yeah yeah, let us in, let us in)

Baby, that's all I know
That you're half of the flesh and blood that makes me whole (yeah yeah yeah, yeah yeah)

So take these broken wings
And learn to fly again, learn to live so free
And when we hear the voices sing
The book of love will open up and let us in

Take these broken wings
You got to learn to fly
Learn to live love so free
And when we hear the voices sing
The book of love will open up for us and let us in (yeah yeah, ooh)

Whitney Houston *How Will I Know*

There's a boy I know
He's the one I dream of
Looks into my eyes
Takes me to the clouds above
Ooh, I lose control
Can't seem to get enough
When I wake from dreaming
Tell me is it really love

How will I know
(Don't trust your feelings)
How will I know
How will I know
(Love can be deceiving)
How will I know

[chorus]
How will I know if he really loves me
I say a prayer with every heartbeat
I fall in love whenever we meet
I'm asking you, what you know about these things
How will I know if he's thinking of me
I try to phone but I'm too shy (can't speak)

Appendix VI – 1986 Billboard Top Ten Lyrics

Falling in love is all bitter sweet
This love is strong, why do I feel weak

Oh, wake me, I'm shaking
Wish I had you near me now
Said, there's no mistaking
What I feel is really love

How will I know
(Don't trust your feelings)
How will I know
How will I know
(Love can be deceiving)
How will I know

[chorus]
How will I know if he really loves me
I say a prayer with every heartbeat
I fall in love whenever we meet
I'm asking you, what you know about these things
How will I know if he's thinking of me
I try to phone but I'm too shy (can't speak)
Falling in love is all bitter sweet
This love is strong, why do I feel weak

If he loves me, if he loves me not [3x]
Oh, how will I know

[chorus]
How will I know if he really loves me
I say a prayer with every heartbeat
I fall in love whenever we meet
I'm asking you what you know about these things
How will I know if he's thinking of me
I try to phone but I'm too shy (can't speak)
Falling in love is all bitter sweet
This love is strong why do I feel weak

Eddie Murphy
Party All The Time

VERSE 1:
Girl I can't understand it, why you want to hurt me
After all of the things I've done for you
I buy you champagne, roses and put diamonds on your fingers

Appendix VI – 1986 Billboard Top Ten Lyrics

But still you hang out all night, what am I to do

CHORUS: (sung by Rick James)

My girl wants to party all the time,
Party all the time, party all the time
My girl wants to party all the time,
Party all the time, she parties all the time
Whooooohoooohoo (party all the time)
She likes to party all the time (party all the time)
Whooooohoooohoo (party all the time)
She likes to party all the time (party all the time)

Verse 2:

Girl I seen you at clubs, just hangin' out and dancing
You give your number to every man you see
You never come home at night because you're out romancin'
I wish you'd bring some of your love home to me

CHORUS:

But my girl wants to party all the time,
Party all the time, party all the time
My girl wants to party all the time,
Party all the time
My girl wants to party all the time,
Party all the time, party all the time
My girl wants to party all the time
Party all the time (hold) yeah

Party party party party party

Whooooooo
Whooooohooooo

She likes to party all the time
She lets her hair down
She likes to party down

Survivor

Burning Heart

Two worlds collide
Rival nations
It's a primitive clash
Venting years of frustrations

Appendix VI – 1986 Billboard Top Ten Lyrics

Bravely we hope
Against all hope
There is so much at stake
Seems our freedom's up
Against the ropes
Does the crowd understand
Is it East versus West
Or man against man
Can any nation stand alone

CHORUS

In the burning heart
Just about to burst
There's a quest for answers
An unquenchable thirst
In the darkest night
Rising like a spire
In the burning heart
The unmistakable fire
In the burning heart
In the warriors' code
There's no surrender
Though his body says stop
His spirit cries - never!
Deep in our soul
A quiet ember
Know it's you against you
It's the paradox
That drives us on
It's a battle of wills
In the heat of attack
It's the passion that kills
The victory is yours alone
(Repeat)
In the burning heart

Mr. Mister

Kyrie

Kyrie Eleison, Kyrie Eleison, Kyrie

The wind blows hard against this mountain side,
Across the sea into my soul
It reaches into where I cannot hide,
Setting my feet upon the road

Appendix VI – 1986 Billboard Top Ten Lyrics

My heart is old, it holds my memories,
My body burns a gem like flame
Somewhere between the soul and soft machine,
Is where I find myself again

Kyrie Eleison, down the road that I must travel
Kyrie Eleison, through the darkness of the night
Kyrie Eleison, where I'm going will you follow
Kyrie Eleison, on a highway in the light

When I was young I thought of growing old,
Of what my life would mean to me
Would I have followed down my chosen road,
Or only wished what I could be

Kyrie Eleison, down the road that I must travel
Kyrie Eleison, through the darkness of the night
Kyrie Eleison, where I'm going will you follow
Kyrie Eleison, on a highway in the light

Oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh

Kyrie Eleison, down the road that I must travel
Kyrie Eleison, through the darkness of the night
Kyrie Eleison, where I'm going will you follow
Kyrie Eleison, on a highway in the light

(repeat chorus)

Robert Palmer *Addicted To Love*

The lights are on, but you're not home
Your mind is not your own
Your heart sweats, your body shakes
Another kiss is what it takes

You can't sleep, you can't eat
There's no doubt, you're in deep
Your throat is tight, you can't breathe
Another kiss is all you need

Ohh oohh

Appendix VI – 1986 Billboard Top Ten Lyrics

You like to think that you're immune to the stuff...o yeh
It's closer to the truth to say you can't get enough
You know you're gonna have to face it
You're addicted to love

You see the signs, but you can't read
You're runnin' at a different speed
Your heart beats in double time
Another kiss and you'll be mine,

A one track mind
You can't be saved
Oblivion is all you crave
If there's some left for you
You don't mind if you do

Ohh oohh
You like to think that you're immune to the stuff
It's closer to the truth to say you can't get enough,
You know you're gonna have to face it
You're addicted to love

Might as well face it, you're addicted to love 5x)

The lights are on, but you're not home
Your will is not your own
Your heart sweats and teeth grind
Another kiss and you'll be mine

Ohh oohh
You like to think that you're immune to the stuff
It's closer to the truth to say you can't get enough
You know you're gonna have to face it
You're addicted to love

Might as well face it, you're addicted to love 8x)

Appendix VII -- 1996 Billboard Top Ten Lyrics

Los Del Rio

Macarena

When I dance they call me Macarena
And the boys they say que soy buena
They all want me
They can't have me
So they all come and dance beside me
Move with me
Chant with me
And if you're good I'll take you home with me

1 - Dale a tu cuerpo alegria Macarena
Que tu cuerpo es pa' darle alegria cosa buena
Dale a tu cuerpo alegria, Macarena
Hey Macarena

(rpt 1) =
Dale a tu cuerpo alegria Macarena
Que tu cuerpo es pa' darle alegria y cosa buena
Dale a tu cuerpo alegria, Macarena
Ehhhhhhhhhh, Macarena

Now don't you worry bout my boyfriend
The boy who's name is Vitorino
I don't want him
Couldn't stand him
He was no good so I ... ha ha ha ha

Now come on, what was I supposed to do?
He was out of town and his two friends were sooo fine

(rpt 1) 2x

(rpt 1) 2x

Come and find me, my name is Macarena
Always at the party con las chicas que son buena
Come join me,
Dance with me
And all you fellows chant along with me.

(rpt 1)

Appendix VII – 1996 Billboard Top Ten Lyrics

Mariah Carey featuring Boyz II Men

One Sweet Day

Sorry I never told you
All I wanted to say
And now it's too late to hold you
'Cause you've flown away
So far away

Never had I imagined
Living without your smile
Feeling and knowing you hear me
It keeps me alive
Alive

[Chorus:]
And I know you're shining down on me from heaven
Like so many friends we've lost along the way
And I know eventually we'll be together
One sweet day

Darling I never showed you
Assumed you'd always be there
I took your presence for granted
But I always cared
And I miss the love we shared

[Chorus]

Although the sun will never shine the same again
I'll always look to a brighter day
Lord I know when I lay me down to sleep
You will always listen as I pray

[Chorus]

Sorry I never told you
All I wanted to say

Celine Dion

Because You Loved Me

For all those times you stood by me
For all the truth that you made me see
For all the joy you brought to my life

Appendix VII – 1996 Billboard Top Ten Lyrics

For all the wrong that you made right
For every dream you made come true
For all the love I found in you
I'll be forever thankful baby
You're the one who held me up
Never let me fall
You're the one who saw me through, through it all

You were my strength when I was weak
You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me

You gave me wings and made me fly
You touched my hand I could touch the sky
I lost my faith, you gave it back to me
You said no star was out of reach
You stood by me and I stood tall
I had your love I had it all
I'm grateful for each day you gave me
Maybe I don't know that much
But I know this much is true
I was blessed because I was loved by you

You were my strength when I was weak
You were my voice when I couldn't speak

You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me

You were always there for me
The tender wind that carried me
A light in the dark shining your love into my life
You've been my inspiration
Through the lies you were the truth
My world is a better place because of you

You were my strength when I was weak

Appendix VII – 1996 Billboard Top Ten Lyrics

You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me

You were my strength when I was weak
You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me
Lifted me up when I couldn't reach
You gave me faith 'coz you believed
I'm everything I am
Because you loved me

I'm everything I am
Because you loved me

The Tony Rich Project

Nobody Knows

I wish I told her how I felt maybe she'd be here right now but, instead

I pretend that I'm glad you went away
These four walls are closin' more every day
And I'm dying inside
And nobody knows it but me
Like a clown I put on a show
The pain is real even if nobody knows
And I'm cryin' inside
And nobody knows it but me

Why didn't I say
The things I needed to say
How could I let my angel get away
Now my world is just a tumblin' down
I can say it so clearly
But you're nowhere around

Chorus

The nights are lonely, the days are so sad
And I just keep thinkin' 'bout the love that we had
And I'm missin' you

Appendix VII – 1996 Billboard Top Ten Lyrics

Mariah Carey

Always Be My Baby

We were as one, babe
For a moment in time
And it seemed everlasting
That you would always be mine
Now you want to be free
So I'll let you fly
'Cause I know in my heart, babe
Our love will never die, no

You'll always be a part of me
I'm part of you indefinitely
Boy, don't you know you can't escape me
Ooh darling, 'cause you'll always be my baby
And we'll linger on
Time can't erase a feeling this strong
No way, you're never gonna shake me
Ooh darling,
'Cause you'll always be my baby

I ain't gonna cry, no
And I won't beg you to stay
If you're determined to leave, boy
I will not stand in your way
But inevitably, you'll be back again
'Cause you know in your heart, babe
Our love will never end, no, no

You'll always be a part of me
I'm part of you indefinitely
Boy, don't you know you can't escape me
Ooh darling, 'cause you'll always be my baby
And we'll linger on
Time can't erase a feeling this strong
No way, you're never gonna shake me
Ooh darling,
'Cause you'll always be my baby

I know that you'll be back, boy
When your days and your nights get a little bit colder
I know that you'll be right back, baby
Oh baby, believe me
It's only a matter of time
Time

You'll always be a part of me (oh)
I'm part of you indefinitely (oh)
Boy, don't you know you can't escape me (yeah)
Ooh darling,
Because you'll always be my baby
And we'll linger on (and we will linger on)
Time can't erase a feeling this strong (oh, oh oh)
No way, you're never gonna shake me (ooh baby)
Ooh darling,
'Cause you'll always be my baby
(Because you'll always be my baby, hey, whoa, oh)
(x2)

Never, no, no
You and I will always be
You and I
You and I
You and I will always be
No way, you're never gonna shake me
No way, you're never gonna shake me
You and I will always be
No matter what you do baby

Tracy Chapman

Give Me One Reason

Give me one reason to stay here and I'll turn right back around
Give me one reason to stay here and I'll turn right back around
Said I don't wanna leave you lonely
You got to make me change my mind

Baby I got your number and I know that you got mine
You know that I've called you, I've called too many times
You can call me baby
You can call me anytime, but you got to call me

Give me one reason to stay here and I'll turn right back around
Give me one reason to stay here and I'll turn right back around
Said I don't wanna leave you lonely
You got to make me change my mind

I don't want no one to squeeze me
They might take away my life
I don't want no one to squeeze me

Appendix VII – 1996 Billboard Top Ten Lyrics

They might take away my life
I just want someone to hold me
And rock me through the night

This youthful heart can love you, yes, and give what you need
This youthful heart can love you, boy, and give what you need
But I'm too old to go chasing you around wasting my precious energy

Give me one reason to stay here, yes, and I'll turn right back around
Give me one reason to stay here, whow, and I'll turn right back around
Said I don't wanna leave you lonely
You got to make me change my mind

Baby just gives me one reason
Give me just one reason why
Baby just gives me one reason
Give me just one reason why I should stay
Because I told you that I loved you and there ain't no more to say

Bone Thugs-N-Harmony

The Crossroads

Bone Bone Bone Bone.. Bone.. Bone.. Bone.. Bone.. Bone
Now tell me whatcha gonna do
When there ain't no where to run
(When judgment comes for you, when judgment comes for you)
And tell me whatcha gonna do
When there ain't no where to hide
When judgment comes for you (Cause it's gonna come for you)

[Bizzy]

Let's all bring it in for Wally, Eazy, C's uncle Charlie
Little Boo, cause God's got him and I'm gonna miss everybody
I done roll with Bone my gang look to where they lay
When playing with destiny, plays too deep for me to say
Lil' Layzie came to me, told me if he should decease well then please
Bury me by my grand-grand and when you can, come follow me

[Layzie]

God bless you working on a plan to Heaven
Follow the Lord all 24/7 days, GOD is who we praise
Even though the devil's all up in my face
But he keeping me safe and in my place, say grace
To engage the race with a chance to face the judge
And I'm guessing my soul won't budge

Appendix VII – 1996 Billboard Top Ten Lyrics

Grudge because there's no mercy for thugs
Boom, what can I do it's all about our family and how we roll
Can I get a witness let it unfold
We living our lives to eternal our soul aye-oh aye-oh

[Krayzie]

Prayyyyyyy, and we pray and we pray, and we pray, and we pray
Everyday, everyday, everyday, everyday
And we pray, and we pray, and we pray, and we pray
Still we laced, now follow me roll stroll
Whether is tell of his Heaven
Come let's go take a visit of people that's long gone
Darris, Wally, Eazy, Terry, Boo
Instead of keepin' up wit' they family
Exactly how many days we got lasting
While you laughin we're passing, passing away
So y'all go rest y'all souls
Cause I know I'm a meet you up at the crossroads
Y'all know y'all forever got love from them Bone Thugs baby

[Wi\$h]

Now Eazy's long gone
Really wish he would come home
But when it's time to die
Gotta go bye bye
All a lil' thug could do is cry, cry
Why they kill my dog, damn man
I miss my uncle Charles y'all
And he shouldn't be gone, in front of his home
What they did to Boo was wrong
Ohhh wrong oooooohh wrong
Gotta hold on gotta stay strong
When the day comes
Better believe Bone got a shoulder you can lean on (lean on)

Hey and we pray, and we pray, and we pray, and we pray
Everyday, everyday, everyday, everyday
And we pray, and we pray, and we pray, and we pray
Everyday, everyday, everyday, everyday

[Chorus - Layzie and Krayzie]

See you at tha crossroads, crossroads, crossroads
So you won't be lonely
See you at tha crossroads, crossroads, crossroads
So you won't be lonely
See you at tha crossroads, crossroads, crossroads

Appendix VII – 1996 Billboard Top Ten Lyrics

So you won't be lonely
See you at tha crossroads, crossroads, crossroads
So you won't be lonely

[Bizzy]

And I'm gonna miss everybody
And I'm gonna miss everybody when I'm gone
And I'm gonna miss everybody
And I'm gonna miss everybody
And I'm gonna miss everybody when I'm gone
And I'm gonna miss everybody

[Layzie]

Livin' in a hateful world sendin' me straight to Hell
That's how we roll
Livin' in a hateful world sendin' me straight to Hell
That's how we roll
Livin' in a hateful world sendin' me straight to Hell
That's how we roll
And I'm asking the good lord "Why?"
It's I he told me we live to die

[Krayzie]

What's up with murder y'all, see my little cousin was hung
Somebody was really wrong, everybody want to test us dawg
Then Miss Sleazy set up Eazy to fall, you know why we sinnin'
And Krayzie intended on endin' it when it ends
Wanna come again, again and again
Now tell me whatcha gonna do

[Wi\$h]

Can somebody anybody tell me why?
Hey, can somebody anybody tell me why we die, we die? oooo so wrong
I dont wanna die

Sooo wrong

Ohhh so wrong
Ohhhhhh wrong

See you at tha crossroads, crossroads, crossroads
So you won't be lonely
(repeats)

Appendix VII – 1996 Billboard Top Ten Lyrics

Donna Lewis

I Love You Always Forever

Feels like I'm standing in a timeless dream
Of light mists and pale amber rose
Feels like I'm lost in a deep cloud of heavenly scent
Touching discovering you

Those days of warm rains come rushing back to me
Miles of windless summer nights
Secret moments shared in the heat of the afternoon
Out of the stillness soft spoken words
Say say it again

CHORUS:

I love you always forever
Near and far closer together
Everywhere I will be with you
Everything I will do for you

(chorus)

You've got the most unbelievable blue eyes I've ever seen
You've got me almost melting away
As we lay there under a blue sky with pure white stars
Exotic sweetness a magical time
Say say it again

(chorus x2)

Say you'll love love me forever
Never stop not for whatever
Near and far and always and everywhere and everything
Say you'll love love me forever
Never stop not for whatever
Near and far and always and everywhere and everything

Say you'll love love me forever
Never stop not for whatever
Near and far and always and everywhere and everything
Say you'll love love me forever
Never stop not for whatever
Near and far and always and everywhere and everything

(chorus x4)

Toni Braxton

You're Makin Me High

I'll always think of you
Inside of my private thoughts
I can imagine you
Touching my private parts
With just the thought of you
I can't help but touch myself
That's why I want you so bad
Just one night of
Moonlight, with you there beside me
All night, doin' it again and again
You know I want you so bad
Baby, baby, baby, baby

Oooh I get so high
When I'm around you baby
I can touch the sky
You make my temperature rise
You're makin' me high
Baby, baby, baby
Baby, baby, baby, baby

Can't get my mind off you
I think I might be obsessed
The very thought of you
Makes me want to get undressed
I wanna be with you
In spite of what my heart says
I guess I want you too bad
All I want is
Moonlights, with you there inside me
All night, doin' it again and again
You know I want you so bad
Baby, baby, baby
Baby, baby, baby, baby

Oooh I get so high
When I'm around you baby
I can touch the sky
You make my temperature rise, ooh boy
You're makin' me high
Baby, baby, baby, baby

I want to feel your heart and soul inside of me

Appendix VII – 1996 Billboard Top Ten Lyrics

Let's make a deal you roll, I lick
And we can go flying into ecstasy
Oh darlin' you and me
Light my fire
Blow my flame
Take me, take me, take me away

(Aah yeah ooh ooh Yeah aah ooh yeah yeah ooh aah)

Oooh but all I really want is
Moonlights, ooh with you there inside me
All night, ooh doin it again and then again and then again and then again
Oooh Baby I want you so bad
Baby, baby, baby, baby (baby baby baby)

Oohh woohh

Oooh I get so high
When I'm around you baby
I can touch the sky
You make my temperature rise, ooh boy
You're makin me high
Baby, baby, baby, baby

Oooh I get so high
When I'm around you baby
I can touch the sky
You make my temperature rise,
You're makin me high
Baby, baby, baby, baby

Keith Sweat

Twisted

Oh yeah baby
You got to make your mind up
Yeah...cut close, hear me out..

Chorus 1:

(You know you are my lover) You know you want my lovin' baby
(You got me twisted over you) Girl you've got me twisted over you
(I know I got what you need) I got what you need right here baby
(So what you wanna do)

Baby, baby I know

Appendix VII – 1996 Billboard Top Ten Lyrics

Baby I love you so
But you don't feel like I do
Tell me what can I do

Chorus 2:

(But I gotta be strong) But I gotta be strong
(Did me wrong) Girl you did me wrong
(When I thought we were really down) I thought we were down
(So you say you want me) Now you say you want me girl
(Make up your mind) Ooh make up your mind
(Cuz I'm not gonna be here for long) I'm not gonna be here for long

Chorus 1

Baby, baby in time (Baby in time)
Baby I know you'll find (I know you'll find)
That what you needed was here (oh no no no...)
Think about it my dear

Chorus 2

Chorus 1

Breaking up now
You got me twisted
Thinking about the way that things use to be
When it was you and me girl it was so easy
See, you had my heart from the start
Like Cupid and I was just down right foolish and stupid
But now I know the reason for the pain and the headaches
You left me all alone now I can't even concentrate
I guess I'll wait for the day until you come back
Because my heart is where your love is at
You got me twisted

Chorus 1(2x)

Daniel Powder

Bad Day

Where is the moment we needed the most
You kick up the leaves and the magic is lost
You tell me your blue skies fade to grey
You tell me your passion's gone away
And I don't need no carryin' on

You stand in the line just to hit a new low
You're faking a smile with the coffee to go
You tell me your life's been way off line
You're falling to pieces every time
And I don't need no carryin' on

Cause you had a bad day
You're taking one down
You sing a sad song just to turn it around
You say you don't know
You tell me don't lie
You work at a smile and you go for a ride
You had a bad day
The camera don't lie
You're coming back down and you really don't mind
You had a bad day
You had a bad day

Well you need a blue sky holiday
The point is they laugh at what you say
And I don't need no carryin' on

You had a bad day
You're taking one down
You sing a sad song just to turn it around
You say you don't know
You tell me don't lie
You work at a smile and you go for a ride
You had a bad day
The camera don't lie
You're coming back down and you really don't mind
You had a bad day

(Oh.. Holiday..)

Sometimes the system goes on the blink
And the whole thing turns out wrong

Appendix VIII – 2006 Billboard Top Ten Lyrics

You might not make it back and you know
That you could be well oh that strong
And I'm not wrong (yeah, yeah, yeah, yeeeah)

So where is the passion when you need it the most
Oh you and I
You kick up the leaves and the magic is lost

Cause you had a bad day
You're taking one down
You sing a sad song just to turn it around
You say you don't know
You tell me don't lie
You work at a smile and you go for a ride
You had a bad day
You've seen what you like
And how does it feel for one more time
You had a bad day
You had a bad day

(Oh, yeah, yeaah, yeah)
Had a bad day
(Oh, had a bad day)
Had a bad day
(Oh, yeah, yeah, yeeeeah)
Had a bad day
(Oh, had a bad day)
Had a bad day...
Had a bad day...

Sean Paul *Temperature*

[Intro:]
The gal dem Schillaci...Sean da Paul
So me give it to...so me give to...so me give it to...to all girls
Five million and forty naughty shorty...
Baby girl...baby girl...Sean da Paul sey...

[Chorus:]
Well woman the way the time cold I wanna be keepin' you warm
I got the right temperature to shelter you from the storm
Oh lord, gal I got the right tactics to turn you on, and girl I...
Wanna be the Papa...You can be the Mom....oh oh!

Appendix VIII – 2006 Billboard Top Ten Lyrics

[Verse 1:]

Make I see the gal them bruk out pon the floor from you don't want no worthless performer
From you don't want no man wey can't turn you on gal make I see your hand them up on ya..
Can't tan pon it long.....naw eat no yam...no steam fish....nor no green banana
But down in Jamaica we give it to you hot like a sauna..

[Chorus:]

[Verse 2:]

Bumper exposed and gal you got your chest out but you no wasters cause gal you impress out..
And if you des out a me you fi test out, cause I got the remedy to make you de-stress out....
Me haffi flaunt it because me God Bless out...and girl if you want it you haffi confess out...
A no lie weh we need set speed a fi test the mattress out..

[Chorus:]

[Verse 3:]

Gal don't say me crazy now, this Strangelove it a no Bridgette and Flava show..
Time fi a make baby now so stop gwaan like you a act shady yo...
Woman don't play me now, cause a no Fred Sanford nor Grady yo....
My lovin' is the way to go...my lovin' is the way to go.....

[Chorus:]

[Verse 4:]

When you roll with a player like me...with a bredda like me girl there is no other
No need to talk it right here just park it right here keep it undercover
From me love how you fit inna you blouse and you fat inna you jeans and mi waan discover..
Everything out you baby girl can you hear when me utter...

[Chorus (repeat)]

Nelly Furtado featuring Timbaland

Promiscuous

N: Am I throwing you off?

T: Nope

N: Didn't think so

T: How you doin' young lady

That feelin' that you givin' really drives me crazy

You don't have a play about the joke

I was at a loss of words first time that we spoke

N: You're looking for a girl that'll treat you right

Appendix VIII – 2006 Billboard Top Ten Lyrics

You lookin' for her in the day time with a light

T: You might be the type if I play my cards right
I'll find out by the end of the night

N: You expect me to just let you hit it,
But will you still respect me if you get it?

T: All I can do is try, gimme one chance
What's the problem I don't see no ring on your hand
I be the first to admit it, I'm curious about you
You seem so innocent

N: You wanna get in my world, get lost in it
Boy I'm tired of running, lets walk for a minute

T: Promiscuous girl
Wherever you are
I'm all alone
And it's you that I want

N: Promiscuous boy
You already know
That I'm all yours
What you waiting for?

T: Promiscuous girl
You're teasing me
You know what I want
And I got what you need

N: Promiscuous boy
Let's get to the point
Cause we're on a roll
You ready?

N: Roses are red
Some diamonds are blue
Chivalry is dead
But you're still kinda cute

T: Hey! I can't keep my mind off of you
Where you at? Do you mind if I come through?

N: I'm out of this world come with me to my planet
Get you on my level do you think that you can handle it?

Appendix VIII – 2006 Billboard Top Ten Lyrics

T: They call me Thomas
Last name Crown
Recognize game
I'm a lay mine down

N: I'm a big girl I can handle myself
But if I get lonely I'm a need your help
Pay attention to me I don't talk for my health

T: I want you on my team

N: So does everybody else.
T: Baby we can keep it on the low
Let your guard down ain't nobody gotta know
If you wanna girl I know a place we can go

N: What kind of girl do you take me for?

T: Promiscuous girl
Wherever you are
I'm all alone
And it's you that I want

N: Promiscuous boy
You already know
That I'm all yours
What you waiting for?

T: Promiscuous girl
You're teasing me
You know what I want
And I got what you need

N: Promiscuous boy
Let's get to the point
Cause we're on a roll
You ready?

T: Don't be mad, don't get mean
N: Don't get mad, don't be mean

T: Don't be mad, don't get mean
N: Don't get mad, don't be mean

T: Wait! I don't mean no harm

Appendix VIII – 2006 Billboard Top Ten Lyrics

I can see you with my t-shirt on

N: I can see you with nothing on
Feeling all me before you bring that on

T: Bring that on?

N: You know what I mean

T: Girl, I'm a freak you shouldn't say those things

N: I'm only trying to get inside your brain
To see if you can work me the way you say

T: It's okay, it's alright
I got something that you gon' like

N: Is it the truth or are you talking trash
Is your game M.V.P. like Steve Nash

T: Promiscuous Girl
Wherever you are
I'm all alone
And its you that I want

N: Promiscuous Boy
I'm calling your name
But you're driving me crazy
The way you're making me wait

T: Promiscuous Girl
You're teasing me
You know what I want
And I got what you need

N: Promiscuous Boy
We're one in the same
So we don't gotta play games no more

James Blunt
You're Beautiful

My life is brilliant

Musical Pause

My life is brilliant.
My love is pure.
I saw an angel.
Of that I'm sure.
She smiled at me on the subway.
She was with another man.
But I won't lose no sleep on that,
'Cause I've got a plan.

(chorus)
You're beautiful. You're beautiful.
You're beautiful, it's true.
I saw your face in a crowded place,
And I don't know what to do,
'Cause I'll never be with you.

Yeah, she caught my eye,
As I walked on by.
She could see from my face that I was,
Fucking high,
And I don't think that I'll see her again,
But we shared a moment that will last till the end.

(chorus)
You're beautiful. You're beautiful.
You're beautiful it's true
I saw your face in a crowded place,
And I don't know what to do,
I will never be with you.

(La-la-la-la, La-la-la-la, La-la-la-la, Laaah)

You're beautiful. You're beautiful.
You're beautiful, it's true.
There must be an angel with a smile on her face,
When she thought up that I should be with you.
But it's time to face the truth,

I will never be with you.

Shakira

Hips Don't Lie

Ladies up in here tonight

Appendix VIII – 2006 Billboard Top Ten Lyrics

No fighting, no fighting
We got the refugees up in here
No fighting, no fighting

Shakira, Shakira

I never really knew that she could dance like this
She makes a man wants to speak Spanish
Como se llama, bonita, mi casa, su casa
Shakira, Shakira

Oh baby when you talk like that
You make a woman go mad
So be wise and keep on
Reading the signs of my body

And I'm on tonight
You know my hips don't lie
And I'm starting to feel it's right
All the attraction, the tension
Don't you see baby, this is perfection

Hey girl, I can see your body moving
And it's driving me crazy
And I didn't have the slightest idea
Until I saw you dancing

And when you walk up on the dance floor
Nobody cannot ignore the way you move your body, girl
And everything so unexpected - the way you right and left it
So you can keep on taking it

I never really knew that she could dance like this
She makes a man want to speak Spanish
Como se llama, bonita, mi casa, su casa
Shakira, Shakira

Oh baby when you talk like that
You make a woman go mad
So be wise and keep on
Reading the signs of my body

And I'm on tonight
You know my hips don't lie
And I am starting to feel you boy
Come on lets go, real slow

Appendix VIII – 2006 Billboard Top Ten Lyrics

Don't you see baby asi es perfecto

— Oh I know I am on tonight my hips don't lie
And I am starting to feel it's right
All the attraction, the tension
Don't you see baby, this is perfection
Shakira, Shakira

Oh boy, I can see your body moving
Half animal, half man
I don't, don't really know what I'm doing
But you seem to have a plan
My will and self restraint
Have come to fail now, fail now
See, I am doing what I can, but I can't so you know
That's a bit too hard to explain

Baila en la calle de noche
Baila en la calle de dia

Baila en la calle de noche
Baila en la calle de dia

— I never really knew that she could dance like this
She makes a man want to speak Spanish
Como se llama, bonita, mi casa, su casa
Shakira, Shakira

Oh baby when you talk like that
You know you got me hypnotized
So be wise and keep on
Reading the signs of my body

Senorita, feel the conga, let me see you move
Like you come from Colombia

Mira en Barranquilla se baila asi , say it!
Mira en Barranquilla se baila asi
Yeah

She's so sexy every man's fantasy a refugee
Like me back with the Fugees from a 3rd world country
I go back like when 'pac carried crates for Humpty Humpty
I need a whole club dizzy
Why the CIA wanna watch us?
Colombians and Haitians

Appendix VIII – 2006 Billboard Top Ten Lyrics

I ain't guilty, it's a musical transaction
No more do we snatch ropes
Refugees run the seas 'cause we own our own boats

I'm on tonight, my hips don't lie
And I'm starting to feel you boy
Come on let's go, real slow
Baby, like this is perfecto

Oh, you know I am on tonight and my hips don't lie
And I am starting to feel it's right
The attraction, the tension
Baby, like this is perfection

No fighting
No fighting

Natasha Bedingfield *Unwritten*

I am unwritten, can't read my mind, I'm undefined
I'm just beginning, the pen's in my hand, ending unplanned

Staring at the blank page before you
Open up the dirty window
Let the sun illuminate the words that you can not find
Reaching for something in the distance
So close you can almost taste it
Release your inhibitions

Feel the rain on your skin
No one else can feel it for you
Only you can let it in
No one else, no one else
Can speak the words on your lips
Drench yourself in words unspoken
Live your life with arms wide open
Today is where your book begins
The rest is still unwritten

I break tradition, sometimes my tries, are outside the lines
We've been conditioned to not make mistakes, but I can't live that way

Staring at the blank page before you
Open up the dirty window

Appendix VIII – 2006 Billboard Top Ten Lyrics

Let the sun illuminate the words that you can not find
Reaching for something in the distance
So close you can almost taste it
Release your inhibitions

Feel the rain on your skin
No one else can feel it for you
Only you can let it in
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Can speak the words on your lips
Drench yourself in words unspoken
Live your life with arms wide open
Today is where your book begins
The rest is still unwritten
The rest is still unwritten
The rest is still unwritten

Gnarls Barkley

Crazy

I remember when
I remember
I remember when I lost my mind
There was something so pleasant about that place
Even your emotions had an echo
In so much space

Mmm...

And when you're out there
Without care
Yeah, I was out of touch
But it wasn't because I didn't know enough
I just knew too much

Mmm...

Does that make me crazy
Does that make me crazy
Does that make me crazy
Probably

An I hope that you are having the time of your life
But think twice
That's my only advice

Mmm...

Come on now
Who do you
Who do you
Who do you
Who do you think you are
Ha ha ha
Bless your soul
You really think you're in control

Well
I think you're crazy
I think you're crazy
I think you're crazy
Just like me

Appendix VIII – 2006 Billboard Top Ten Lyrics

My heroes had the heart
To lose their lives out on a limb
An all I remember
Is thinking I wanna be like them

Mmm...

Ever since I was little
Ever since I was little it looked like fun
It was no coincidence I've come
And I can die when I'm done

But maybe I'm crazy
But maybe you're crazy
Maybe we're crazy
Probably

Aaah...oooooh...

Chamillionaire featuring Krayzie Bone *Ridin'*

They see me rollin'
They hatin patrollin and tryna catch me ridin dirty
Tryna catch me ridin dirty (*4X*)
My music so loud I'm swangin
They hopin' that they gone catch me ridin dirty
Tryna catch me ridin dirty (*4X*)

(Try and catch me. Yea)

[Chamillionaire]
Grindin to see if they can see me lean
I'm tense, so it ain't easy to be seen
When you see me ride by they can see these gleam
And my shine on the deck and the TV screen
Now ridin with a new chick, she like "Hold up"
Next to the Playstation controlla
It's a full clip and my pistolla, send a jacker into a coma
Girl you ain't know I'm crazy like Krayzie Bone
Just tryna bone, ain't tryna have no babies
Ride clean as hell, so I pull in ladies
Laws on patrol and you know they hate me (Know ya hate me)
Music turned up all the way to the maximum
I got speakers, some niggaz tryna jack for some

Appendix VIII – 2006 Billboard Top Ten Lyrics

But we packin somethin and what we have for um
We'll have a nigga locked up in a maximum, security cell
I'm grippin oak (Oak)
Music loud and I'm tippin slow (Slow)
Twins steady twistin like "Hit this dough"
D's behind and it's in re-throwed
Windows down, gotta stop pollution
City change just like, "Who is that producin?"
That's the Play N Skillz when we out and cruisin
Got warrants in every city except Houston/ But I still ain't losin

They see me rollin'
They hatin patrollin and tryna catch me ridin dirty
Tryna catch me ridin dirty (*4X*)
My music so loud I'm swangin
They hopin' that they gone catch me ridin dirty
Tryna catch me ridin dirty (*4X*)

[Krayzie Bone]
I've been drinkin and smokin, holy shit cause I really can't focus
I gotta get it home before the po-po's scope this
Big ole Excursion just swerve'n, all up in the curb'n
A nigga be sippin on the Hennessey and the Gin again
Its in again we in the wind
Don't wanna hold up while I puff on the blunt
I roll another one up, and leave it like we ain't givin a fuck
I got a blunt up in my right hand
40 oz. in my lap, freezin my balls
Rollin up a tree, green leaves and all
Comin' pretty deep me and my dogs
Yo' I gotta hit the back streets
Wanted by the six-five and I got heat
Glock, glock shots to the block, we creep creep
Pop pop hope cops dont see me on the low key
With no regard for the law, we dodge 'em like, "Fuck 'em all"
But I won't get caught up and brought up on charges for none of y'all
Keep a gun in car and a blunt to spark
Wonder if you want nigga it poppin dog
Ready or not, we bust shots off in the air
Krayzie Bone and Chamillionaire

They see me rollin'
They hatin patrollin and tryna catch me ridin dirty
Tryna catch me ridin dirty (*4X*)
My music so loud I'm swangin
They hopin' that they gone catch me ridin dirty

Tryna catch me ridin dirty (*4X*)

You wouldn't think it so, I tried ta let cha go
Turn on my blunker light, and then I swang it slow
And they upset for fa sho
Cause they think they know
That they catchin me with plenty of the drank and dro' (No)
So they get behind me, tryna catch my tags
Look in my rearview and they smilin
Thinkin they'll catch me in the wrong, they keep tryin (Keep tryin)
Steady denyin that it's racial profilin
Houston, Texas you can check my tags (Tags)
Pull me over, try to check my slab (Slab)
Glove compartment, gotta get my cash
Cause the crooked cops'll try to come up fast
Bein the balla that I am, I'm talk to them not givin a
Damn about them not feelin my attitude
When they realize I ain't even ridin dirty
Bet you'll be leavin with an even madder mood (Hahaha)
Then I'll laugh at you then I'll have to cruise
Ya my number two on some old school DJ Screw
You can't arrest me, plus you can't sue
This is a message to the laws, tell 'em "We hate you"
I could be tough tell 'em that they shoulda known
Tippin down, sittin crooked on my chrome
Bookin my phone, findin a chick I wanna bone
Like they couldn't stop me
I'm bout to pull up at your home, and it's on

They see me rollin'
They hatin patrollin and tryna catch me ridin dirty
Tryna catch me ridin dirty (*4X*)
My music so loud I'm swangin
They hopin' that they gone catch me ridin dirty
Tryna catch me ridin dirty (*4X*)

Justin Timberlake featuring Timbaland

Sexyback

I'm bringing sexy back
Them other boys don't know how to act
I think it's special, what's behind your back?
So turn around and I'll pick up the slack
(Take it to the bridge)

Appendix VIII – 2006 Billboard Top Ten Lyrics

Dirty babe, you see these shackles
Baby I'm your slave
I'll let you whip me if I misbehave
It's just that no one makes me feel this way
(Take it to the chorus)

Come here girl, go ahead be gone with it
Come to the back, go ahead be gone with it
VIP, go ahead be gone with it
Drinks on me, go ahead be gone with it
Let me see what your twerkin' with, go ahead be gone with it
Look at those hips, go ahead be gone with it
You make me smile, go ahead be gone with it
Go 'head child, go ahead be gone with it
Get your sexy on, go ahead be gone with it (7x)
Get your sexy on.

I'm bringing sexy back
Them motherfuckers don't know how to act
Girl let me make up for all the things you lack
Cause you're burning up, I've got to get it fast
(Take it to the bridge)

Dirty babe, you see these shackles
Baby I'm your slave
I'll let you whip me if I misbehave
It's just that no one makes me feel this way
(Take it to the chorus)

Come here girl, go ahead be gone with it
Come to the back, go ahead be gone with it
VIP, go ahead be gone with it
Drinks on me, go ahead be gone with it
Let me see what your twerkin' with, go ahead be gone with it
Look at those hips, go ahead be gone with it
You make me smile, go ahead be gone with it
Go 'head child, go ahead be gone with it
Get your sexy on, go ahead be gone with it (7x)
Get your sexy on.

(You Ready?) (3x)

I'm bringing sexy back
Them motherfuckers watch how I attack
If that's your girl, better watch your back
Cause you're burning up for me, and that's a fact

(Take it to the chorus)

~ Come here girl, go ahead be gone with it
Come to the back, go ahead be gone with it
VIP, go ahead be gone with it
Drinks on me, go ahead be gone with it
Let me see what your twerkin' with, go ahead be gone with it
Look at those hips, go ahead be gone with it
You make me smile, go ahead be gone with it
Go 'head child, go ahead be gone with it
Get your sexy on, go ahead be gone with it (7x)
Get your sexy on.

Beyonce featuring Slim Thug and Bun B

Check On It

[Slim Thug:]
You need to stop playin' 'round
With all them clowns and the wangstas
Good girls gotta get down with the gangstas
Go ahead girl put some back and some neck up on it
While I stand up in the background and check up on it

~ [chorus:]
Ooo boy you looking like you like what you see
Won't you come over and check up on it
(I'm a let you work up on it)
Ladies let him check up on it
(Watch it while he check up on it)
Dip it, pop it, work it, stop it
Check on me tonight

[Beyoncé:]
If you got it, flaunt it
Boy I know you want it (Ooo)
While I turn around (you)
Watch me check up on it
Ooo, you watchin' me shake it
I see it in your face
You can't take it, it's blazin'
You watch me in amazement

You can look at it
As long as you don't grab it (Ooo)
If you don't go braggin' (you)

Appendix VIII – 2006 Billboard Top Ten Lyrics

I might let you have it
You think that I'm teasin'
But I ain't got no reason
I'm sure that I can please you
But first I gotta read you

[chorus:] [2x]
Ooo boy you looking like you like what you see
Won't you come over and check up on it
(I'm a let you work up on it)
Ladies let him check up on it
(Watch it while he check up on it)
Dip it, pop it, work it, stop it
Check on me tonight

[Beyoncé:]
I can tell you wanna taste it
But I'm gon' make you chase it (Ooo)
Got to be patient (you)
I like my men patient, more patient
Your take might get you in more places
You can't be abrasive
You have to know what pace is

If I let you get up on it
You got to make a promise (Ooo)
That you gon' put it on me (you)
Like no one's put it on me
Don't bore me, just show me (no)
All men talk but don't please
I can be a tease
But I really wanna please you

[chorus:] [2x]
Ooo boy you looking like you like what you see
Won't you come over and check up on it
(I'm a let you work up on it)
Ladies let him check up on it
(Watch it while he check up on it)
Dip it, pop it, work it, stop it
Check on me tonight

[Slim Thug:]
I'm checkin' on you Boo, do what you do
While you dance, I'm a glance at this beautiful view
Keep my hands in my pants

Appendix VIII – 2006 Billboard Top Ten Lyrics

I need to glue 'em with glue
I'm in a trance, all eyes on you and your crew (that's right)
My man's don't dance, but can feel ya'll bump and grind (bump and grind)
It won't hurt if you gon' try one time (it won't hurt)
They all hot but let me see, this one's mine
It's Slim Thugga and DC outta H-Town

[chorus:]
Ooo boy you looking like you like what you see (Yeah)
Won't you come over and check up on it
(I'm a let you work up on it) (Alright)
Ladies let him check up on it
(Watch it while he check up on it)
Dip it, pop it, work it, stop it
Check on me tonight

[chorus:]
Ooo boy you looking like you like what you see
(Check on it, check on it)
Won't you come over and check up on it
(Check on it, check on it)
(I'm a let you work up on it) (Alright)
Ladies let him check up on it
(Check on it, check on it)
(Watch it while he check up on it)
Dip it, pop it, work it, stop it
Check on me tonight

[chorus:]
Ooo boy you looking like you like what you see (Yeah)
Won't you come over and check up on it (Yes, so sexy boy)
(I'm a let you work up on it)
Ladies let him check up on it (And I know you want it)
(Watch it while he check up on it)
Dip it, pop it, work it, stop it
Check on me tonight
(So baby check up on it)

[chorus:]
Ooo boy you looking like you like what you see
Won't you come over and check up on it
(I'm a let you work up on it)
Ladies let him check up on it
(Watch it while he check up on it)
Dip it, pop it, work it, stop it
Check on me tonight

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